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A GREAT COLLECTOR PASSES

We republish today our page story of March 16, 1915, entitled "Morgan Passes—Frick Arrives," with the first correct and complete list of his most important pictures, with recent accessions, yet made public, believing with all modesty that this, the first adequate published story of the dead collector's career and coming into prominence as the late Pierpont Morgan's only real successor as an art collector in America, gives the fairest possible estimate of his personality and achievements in the assembling of a famous art collection.

The founding by Mr. Frick, as revealed by his surprising generous will, of a Gallery and art collections in the American metropolis, which will be for all time to New York and America what the Wallace Gallery and collections are to London and England, and the wise and generous provision for their endowment, gives to his passing far more widespread and public interest than it would otherwise have had. His death, while it affects the art trade, in that it means the failure on the part of prominent art houses to transfer, even at present, to his estate, the numerous great works which they secured in disorganized Europe of late, with the reasonable expectation of sale to Mr. Frick, still leaves these treasures available to other, if lesser, American collectors, and so in all probability, will not deprive the country of them. But this is perhaps too commercial a view of the effects of Mr. Frick's passing. His benefactions, notably that of fifteen sorely needed millions to Princeton, is topped by the perhaps not unexpected, but

munificent bequest of virtually a Wallace Gallery and collection to the city of his adoption and the country of his birth.

Again, as one reads over the story of Mr. Frick's career, and contemplates the effect of the wise and generous bequests of wealth that he amassed, here come to mind the two old, yet ever new, sayings—the first paraphrased "The good men do lives after them," and "If you seek his monument, look around you."

Julian Alden Weir

Following the passing of a great American art collector in Henry C. Frick, comes the departure from these earthly scenes of Julian Alden Weir, one of the most able painters this country has produced and one of the most lovable of men. The story of his successful life, and of the growth of his sympathetic and appealing poetic art was so well and appreciatively told by Mr. Cortissoz in Monday's N. Y. Tribune, that it would be superfluous for us to attempt another deserved eulogy. Suffice to say that in the death of Julian Alden Weir, American art loses another of the too small band of really eminent modern painters, that band headed by Inness, Wyant, Martin, Winslow, Homer and the only recently dead Duveneck. But Weir had a personality that none of his predecessors possessed—a geniality of temperament, a Jove-like head and face, which of itself inspired respect, and a smile that came from the heart. He had a Rooseveltian love of Nature and was never happier than when, rod in hand, he whipped the mountain streams for the wary trout. The editor of this journal will never forget the spectacle of Weir's standing knee deep in a cold rushing Canadian river, his handsome face aglow with excitement, the while he played for over an hour, and finally successfully landed, two large trout weighing respectively four and five pounds. And his outlook on life was as sunny and broad as was his temperament. He belonged to the school of thought of Whistler. Dean Stanley, Canon Farrar and Phillips Brooks, that school which had as its inspiration "God's Providence is mine inheritance," and through whose writings and utterances there blew the cold northwest wind, and which had the feeling of sunlight and cheer. Weir was an optimist, and all things worked in him for the good of his fellows and the world in which he lived. His best epitaph would be that of the old Greek on whose tomb was inscribed:

"Here wrapped in happy slumber—
Cleon lies
Asleep—not dead—the good man
never dies."

LIST OF MR. FRICK'S PICTURES

The estimated cost of the contents of the galleries has been placed at \$30,000,000, and their value at the present time is probably higher.

Early Dutch, German and Flemish Masters

Cuyp, Albert—"Sunrise on the Maas," Herdsmen and Cows on a River Bank," "River Scene with Barge and Passengers."

David, Gerard—"Descent from the Cross."

Hobbema, Meindaert—"View of a Wooded Country," "Landscape."

Hals, Frans—"Portrait of an Artist," "Portrait of a Man," "Portrait of an Old Woman (Yerkes Coll'n)," "Portrait of a Burgomaster" (Maurice Kann Coll'n).

Holbein—"Sir Thomas More," "Sir Thomas Cromwell."

Metzu, Gabriel—"Lady in Blue."

Rembrandt—"Portrait of the Artist," "Portrait of a Young Painter," "The Polish Rider," "Old Woman Reading a Book" (Porges Coll'n).

Rubens—"Portrait Ambrogio Spinola."

Ruysdael, Jacob—"A Waterfall," "Harbor and Town."

Terburg, G.—"Portrait of a Lady."

Wouvermans—"The Cavalry Camp."

Van Dyck—"Paola Adorno—Marchesa de Brignoli Sala," "Marchesa Giovanna Cattaneo," "Signor Canevari," "Earl of Derby—Wife and Child," "Snyders, the Artist," "Wife of Snyders," "Portrait Sir John Suckling," "Portrait Lady Denbigh."

Van de Capelle—"View of Dordrecht."

Van Ostade, Isaak—"Halt at the Inn."

Vermeer of Delft—"The Music Lesson," "Soldier and the Laughing Girl," "The Love Letter" (Simon Coll'n).

Early Italian Masters

Bronzino—"Portrait of a Medici."

Bellini, Giovanni—"St. Francis in the Desert."

Guardi, F.—"Scene on Canal—Venice," "Grand Canal—Venice."

Da Messina, Antonello—"Deposition from the Cross."

Veronese, Paolo—"Wisdom and Strength," "Virtue and Vice."

Titian—"Pietro Aretino," "Portrait Man in Red Cap."

Early Spanish Masters

Goya, F.—"The Forge," "Portrait Signora da Puga," "El Conde de Téba."

El Greco—"St. Jerome," "Portrait Vincenzo Anastagi," "Christ Driving the Money-changers from Temple," "Portrait of a Cardinal."

Murillo—"Portrait of the Artist."

Velasquez—"Philip IV."

Early English Masters.

Constable—"Salisbury Cathedral."

Gainsborough—"Mrs. Hatchett," "Lady Inness," "Lady's Anne Duncombe," "Pall Mall."

Hogarth—"Miss Mary Edwards."

Hoppner—"Miss Byng," "Ladies Sarah and Elizabeth Bligh."

Lawrence—"Lady Peale," "Marquise de Blaizel."

Raeburn—"Mrs. Cruikshank," "Mr. Cruikshank."

Reynolds—"Lady Margaret Beaumont," "Sir George Howland Beaumont," "Lady Skipworth," "Lady Eliz. Taylor."

Romney—"Lady Hamilton as Nature," "Miss Frances Harford," "Miss Mary Finch Hatton," "Lady Warwick and Children," "Lady Milnes."

Turner—"Fishing Boats Leaving Calais Harbor," "Van Goyen Looking for a Subject," "Mortlake Terrace," "Harbor of Dieppe," "Cologne—Arrival of a Packet Boat," "Regatta—Beating to Windward."

Early French Masters

Boucher—"The Four Seasons," "Two Groups of Cupids."

Lancret—"Two Landscapes and Figures."

Nattier—"Portrait of Lady Eliz. Hamilton."

Fragonard—"The Du Barry Panels."

OBITUARY



Julian Alden Weir

Julian Alden Weir, President of the National Academy of Design from 1915 to 1917, died Monday last of heart disease at his N. Y. home.

He was born May 30, 1852 at West Point, where his father was instructor of drawing at the Military Academy, under whom, with his brother John, now Professor of Painting and Design at Yale, he studied.

He went to Paris in 1872 to study at the Beaux Arts under Gerome and returned in 1876 to begin a long and successful career.

Identified with the National Academy since 1895, when he became an associate (a full Academician a year later), he was one of the founders of the Society of American Artists. Later he refused the presidency of the Association of American Painters and Sculptors because it was in opposition to the academy.

In 1899 he joined with Twachtman in the formation of the "Ten American Painters." He painted many subjects, still lifes, portraits and figures and landscapes. Examples of his art are in the Luxembourg and in every important art museum in the country. Three of his pictures hang in the Metropolitan Museum—"The Green Bodice," "Idle Hours," and "The Red Bridge."

Mr. Weir was a member of the Century, many art societies, the Lotos Club, National Institute of Art and Letters, and the Academy of Arts and Letters. Princeton and Yale awarded him honorary degrees of M. A. In 1916 he was chosen by Pres. Wilson for the National Commission of Fine Arts.

The death of so admirable and strong a painter, and a man of such forceful and at the same time genial a personality, while not unexpected, as he had been very ill for a year past, is a blow and a cause of great sorrow in and to the American Art World. "Everyone loved Julian Weir." The funeral services were held at the Church of the Ascension Wednesday morning and interment followed in Woodlawn Cemetery.

Modern French Masters

Corot—"Le Lac de Garde," "Le Lac," "The Pond," "Ville d'Avray."

Daubigny—"Dieppe," "The Washerwomen."

Degas—"The Rehearsal."

Diaz—"The Pond of Vipers," "Love's Caresses," "The Plain," "Nymphs Bathing."

Dupre, J.—"The River."

Manet—"The Bullfight."

Monet, Claude—"Seine at Lavacour."

Millet—"La Femme à la Lampe."

Renoir—"Woman and Children."

Rousseau—"Village of Becquigny," "Edge of Woods."

Troyon—"Pasturage in Normandy," "Landscape."

Ziem, F.—"French Garden—Venice."

Modern Dutch Masters

Maris, Jakob—"The Bridge," "View of Amsterdam."

Israels, Josef.—"Cottage Interior."

American Masters

Whistler—"Rosa Corder," "Count Robert de Montesquiou," "Valparaiso."

Stuart, Gilbert—"The Camperdown" Bust Portrait of Washington."